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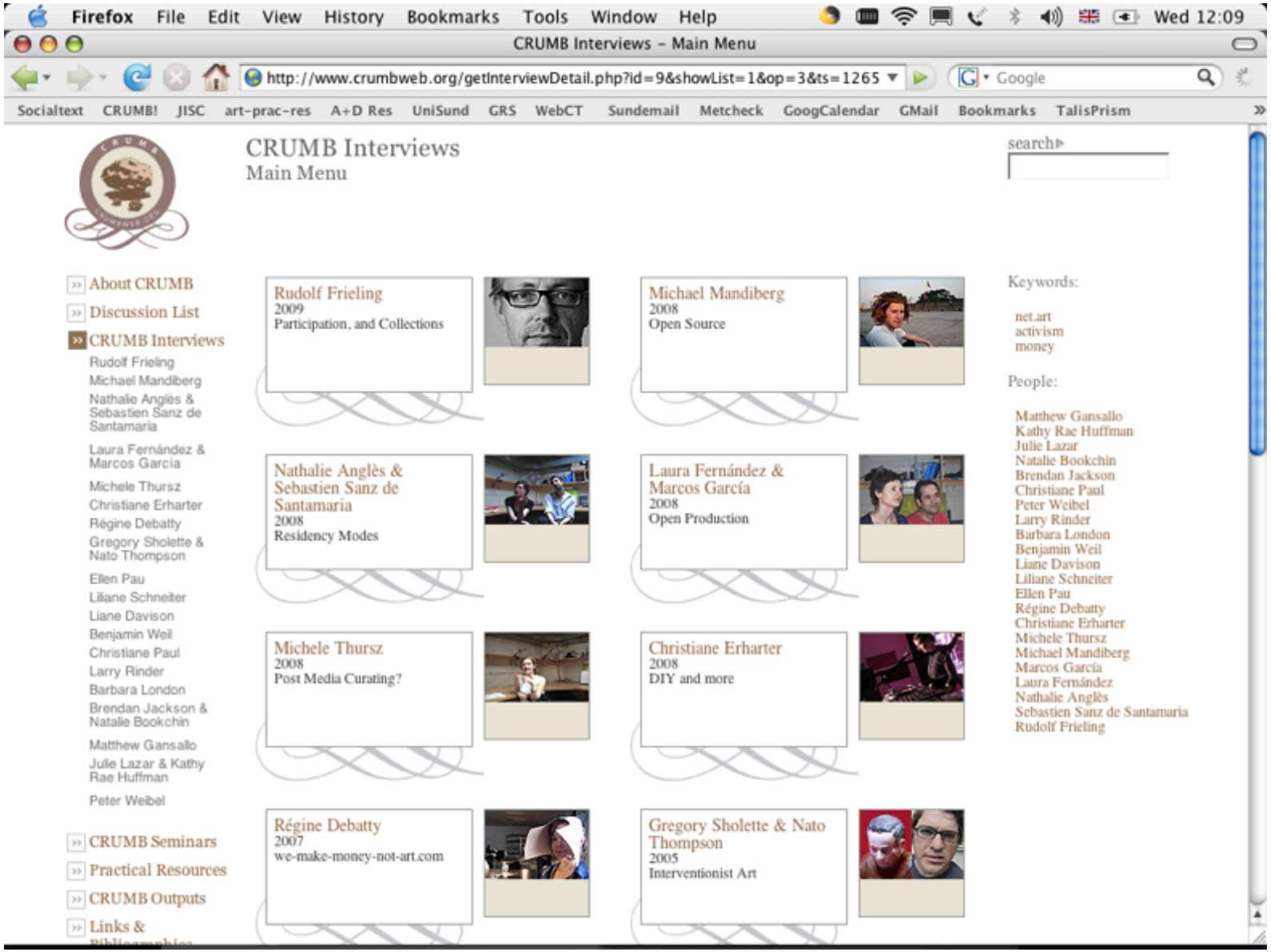
Beryl Graham

Histories of Interactive New Media Art Exhibitions

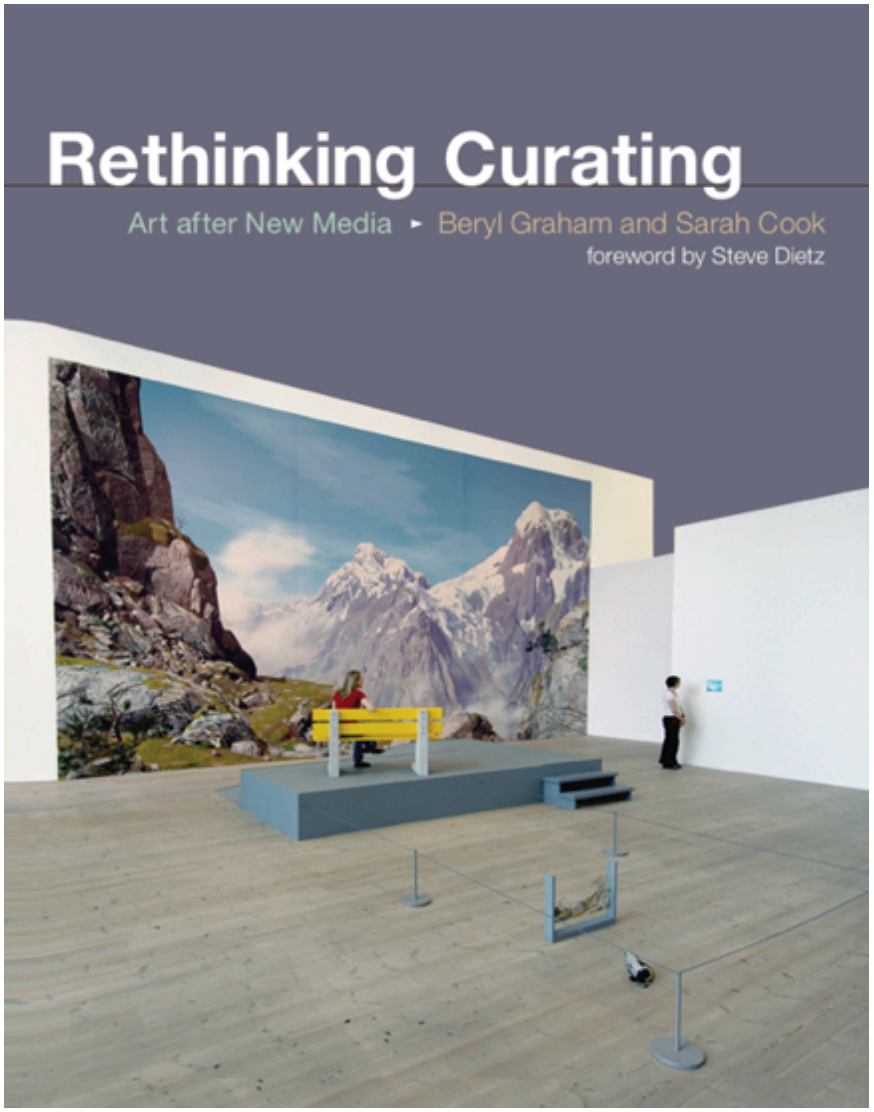
Madrid 2019

beryl.graham@sunderland.ac.uk

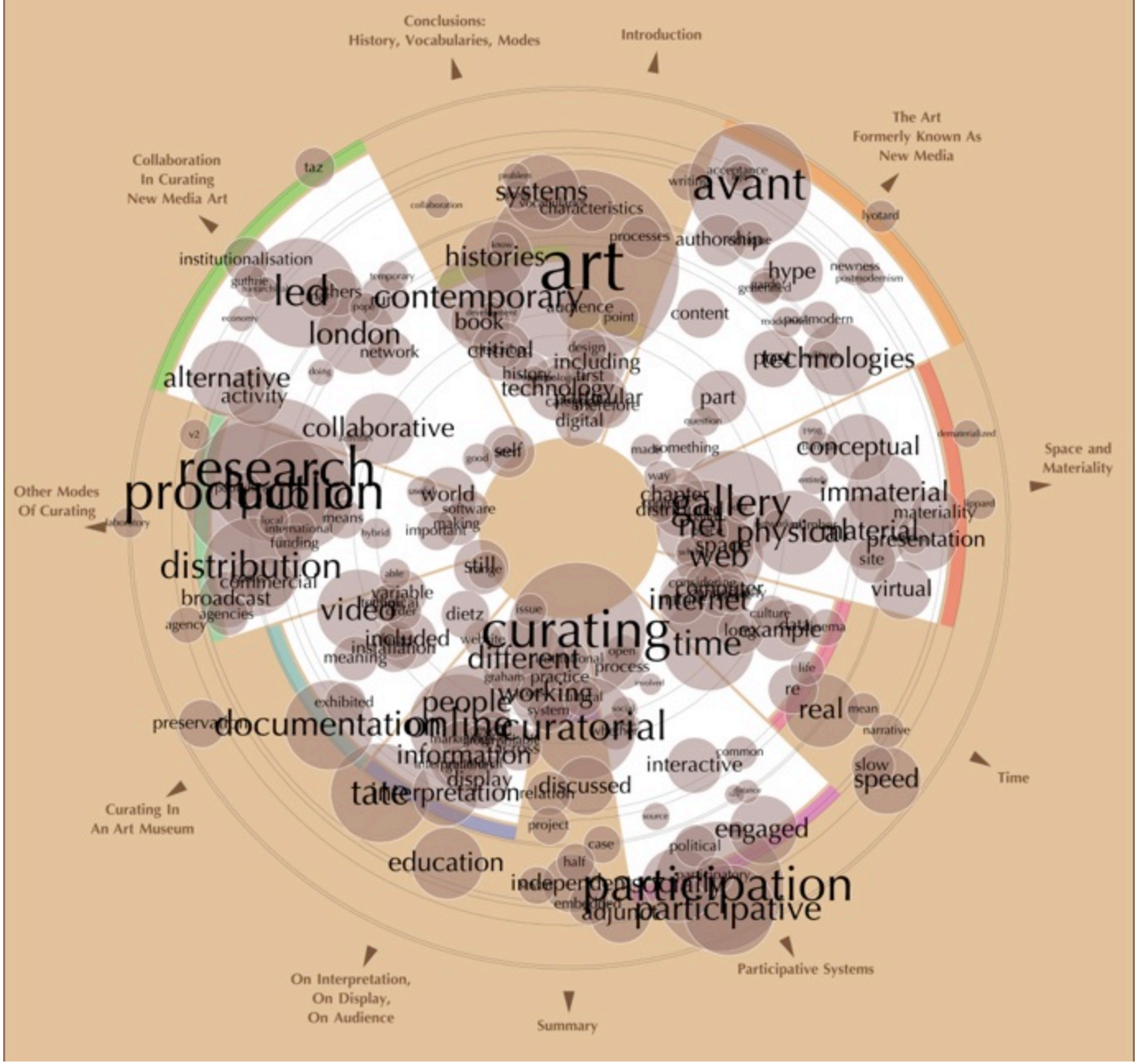
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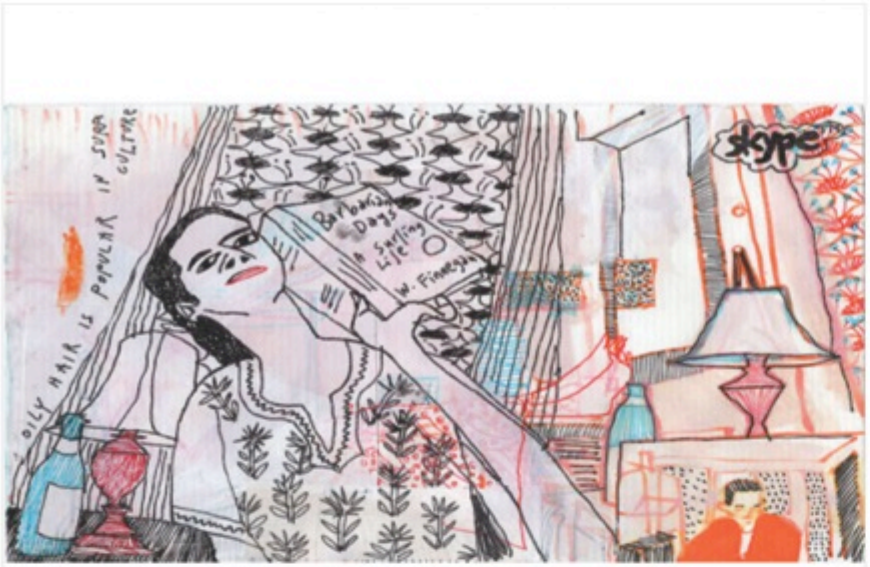
Rethinking Curating: Art After New Media. MIT Press 2010



Magnus Rembold, data analysis of book *Rethinking Curating: Art After New Media.* 2010

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SKYPE PORTRAIT

#exstrange curated by Marialaura Ghidini and Rebekah Modrak, 2017

I would like to invite you, the buyer, who generally looks at commodities to be the one who is looked at in order to create this completely customised produc

Connectivity

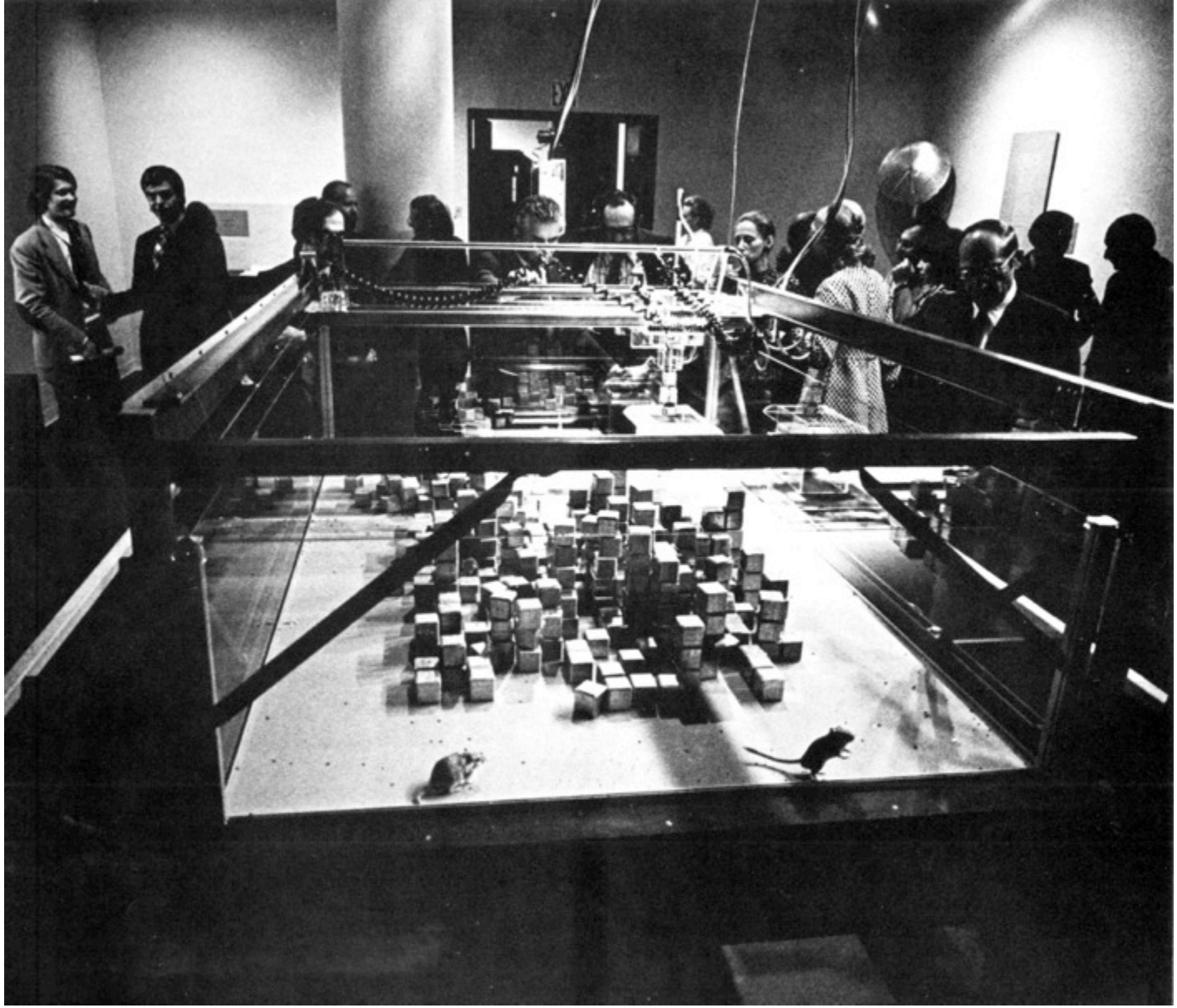
Computability

Interactivity

Steve Dietz's categories: Dietz, Steve (1999) "Why have there been no great net artists?." Through the Looking Glass: Critical texts. Available from URL: <http://www.voyd.com/ttlg/textual/dietz.htm>.



Connectivity: Marcel Duchamp and John Cage play chess to generate a composition by Cage, whilst Alexina 'Teeny' Duchamp looks on. At event *Reunion in Toronto* (1968)



Computability: *Software* (1970) exhibition, Jewish Museum, New York, Jack Burnham curator. *Seek* by Nicolas Negroponte and MIT Architectural Machine Group.

Histories of Technology? See Rewire



Interactivity: *Information* exhibition (1970) MOMA New York, Kynaston McShine. Chair is from Joseph Kosuth's artwork *One and Three Chairs* (1965).

“It is in the installation design of the first half of the twentieth century that the sources of such practices as viewer interactivity and site specificity, as well as multimedia, electronic and installation-based work, are to be found.”
(p.xxiii)

Staniszewski, Mary Anne (1998) *The Power of Display: A History Of Exhibition Installations At The Museum of Modern Art.* Cambridge: MIT.



Installation shot from *Les Immatériaux* exhibition (1985). Pompidou Centre, Paris.







Installation shots from *Les Immatériaux* exhibition (1985). Pompidou Centre, Paris.
Images from David Dernie (2006) *Exhibition Design*, London: Laurence King. 72-73.

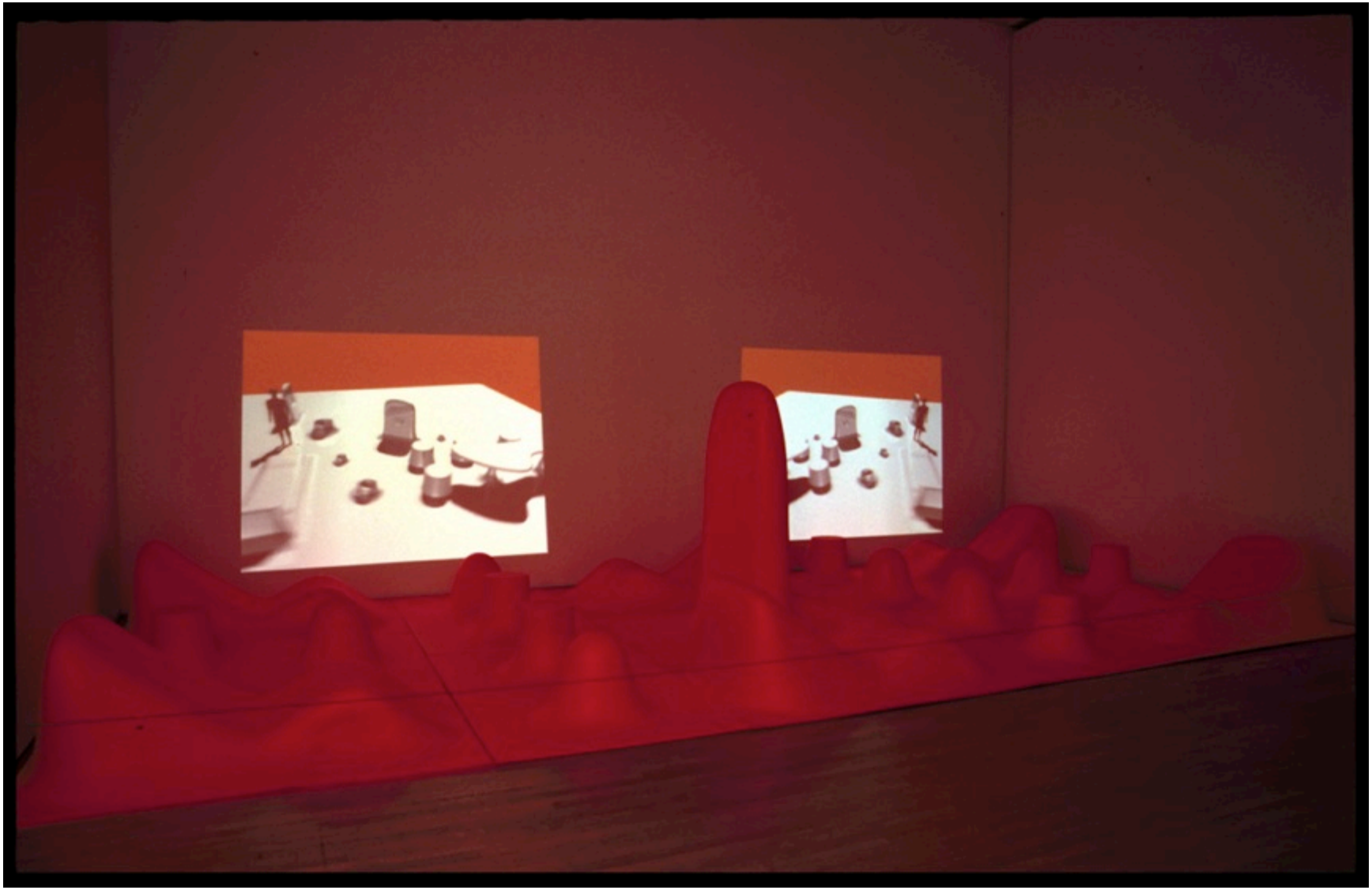




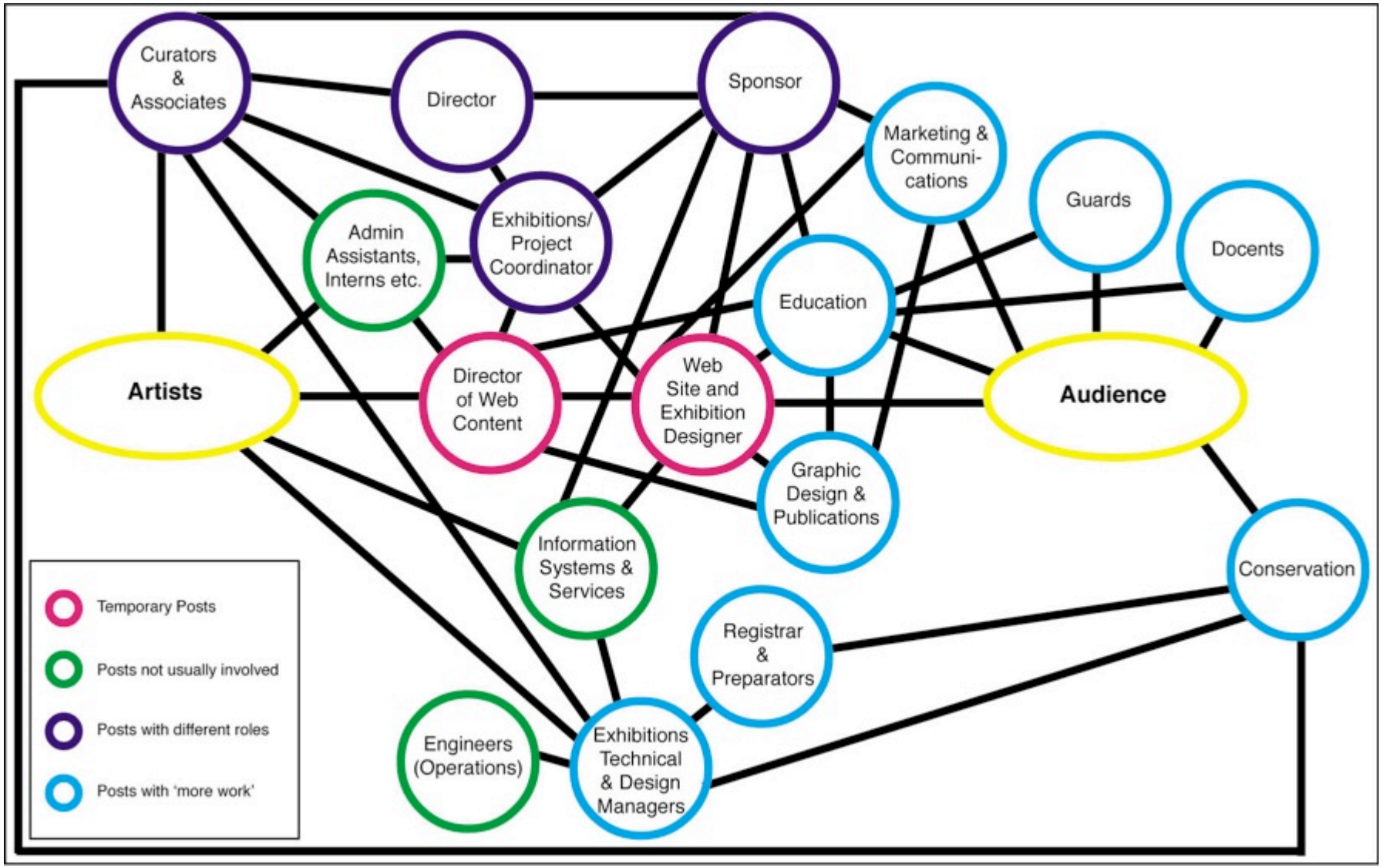
Installation shots from *Les Immatériaux* exhibition (1985). Pompidou Centre, Paris.



SFMOMA: *010101* installation shot (2001) [espace]



SFMOMA: *010101* installation shot, “Softscape,” by Karim Rashid **(2001)**



Graham, Beryl (2002) *Curating new media art: SFMOMA and 010101*. [Online]. Available from URL: <http://www.crumbweb.org/getCRUMBReports.php?&sublink=2>.

" ... Collecting New Media Art: Just Like Anything Else, Only Different."

Dietz, Steve (2005) "Collecting New Media Art: Just Like Anything Else, Only Different." In: Bruce Altshuler (ed.) *Collecting the New: museums and contemporary art.* Princeton: Princeton UP. Also available from URL: <http://www.yproductions.com/writing/archives/000764.html>. 85-101.



Digital Image ©2011 MoMA, N.Y.
This image will display properly on a monitor calibrated to 5500 K, 2.2 gamma when using the embedded working space profile

"The conventions for taking installation photographs are "modernist," in that there are "no subjects in the texts": exhibitions are pictured for posterity as empty, idealised, and uncluttered by men and women and children wandering through these carefully constructed interiors." (xxiii-xxix)

Staniszewski, Mary Anne (1998) *The Power of Display: A History Of Exhibition Installations At The Museum of Modern Art.* Cambridge: MIT.



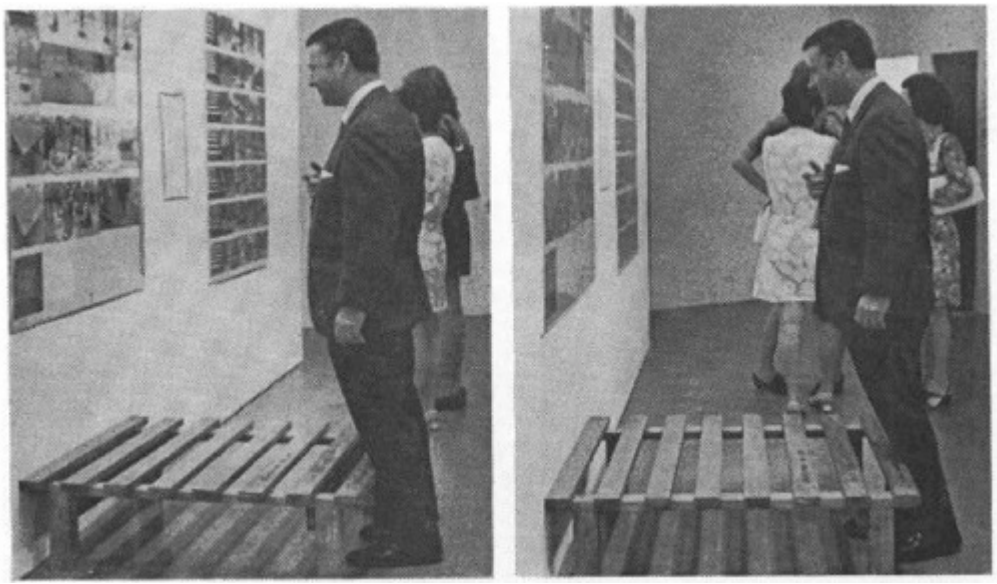
Information exhibition (1970) MOMA New York, Kynaston McShine.
Chair is from Joseph Kosuth's artwork *One and Three Chairs* (1965).



Hans Haacke *MoMA Poll* (1970). ***Information*** **exhibition (1970) MOMA New York.**



Information **exhibition (1970)** MOMA New York, Kynaston McShine curator



***One of Broegger's Platforms Frustrates a Viewer, So He Leans*, 1970.**

From *Information* exhibition (1970).
Curatorial Exhibition Files, Exh. #934. The Museum of Modern Art Archives, New York.
Image from Adam Lauder (2010) *Executive Fictions: Revisiting Information,* MA Concordia, 103.



***Bodyspacemotionthings* (1971) Robert Morris Retrospective at Tate Gallery, staged installation shot**



ART NEWS

By Richard Cork

Assault course at Tate Gallery

ANYONE VISITING the Robert Morris show at the Tate Gallery will quickly discover that the normal relationship between spectator and work of art has been dramatically reversed.

Instead of looking at a series of untouchable sculptures, appraising them from a distance and waiting for them to assert an independent emotional authority, we are asked to become an integral part of the exhibition ourselves, to join in, try out, test and participate.

The whole gallery area is transformed into an aesthetic gymnasium, littered with implements which call out—successively—for the energy of an athlete, the poise of an acrobat and the exuberance of a child.

A huge wooden cylinder lies empty on the ground, waiting to be inhabited and moved from side to side; a long rope dangles from the ceiling, daring the intrepid to hoist themselves up on it; and balanced on a rolling ball, a tunnel rises up from the floor, inviting all comers to enter and be subjected to the discomforts of a journey that finishes in an exit barely large enough to crawl through.

Visitors negotiating the hazards of a construction in the Robert Morris exhibition.

Muscles

Nothing exists here without the active intervention of the onlooker—everything cries out to be experienced in a completely physical way. The workings of the eye, usually the only means whereby art transmits its message to an audience, are reduced to a subsidiary role, and a wide range of muscles are brought into action.

For Morris has devised an adventure playground where adults can cast their inhibitions aside and indulge in the kind of exertions normally considered to be the preserve of a school sport's day.

But that must have to be run, or prove wet; on the contrary, the whole point of this venture is meditative, despite its surprises and undoubted hazards.

When Morris confronts a narrow ledge along a wall and gradually whittles it away into empty space, he wants you to think about the nightmarish sensation of being trapped at a great height; how the experience affects the movement of living, when exactly the mind anticipates an approaching imbalance and tells the body to jump over.

And it is pleasant, of course, to realise that an exhibition positively orders you to enjoy yourself, forget about intellectual questions and cultivate more instinctive pursuits. At the end of all these strenuous activities, the wholehearted participant, fresh invigorated, as if the hard mental work of gallery-going had been replaced by the unexpected diversions of a mid-day swim.

But then, has an abandonment into the senses, doubts begin to creep in. What, in all truthfulness, has been expressed apart from a desire to encourage the public to become involved in a series of civilian assault courses?

If the sincere Morris has succeeded, especially for this Tate exhibition are meant to be used rather than perused, how can they possibly be seen as anything more significant than a group of ingenious games? It is gratifying, certainly, to realise that the contents of the show escape from the pressures of the art market, can never be bought or sold, and exist solely to elicit a direct, uncomplicated response from the visitor.

Weighty

And it is mildly instructive. Likewise, to follow Morris's planned progression from the first section, where weighty objects have to be manipulated by the spectator, through to the second and third sections, where the objects vibrate : human movements more and more rigidly.

Yet the entire exercise remains disconcertingly superficial, a lightweight affair that leaves no lasting impression even on the person who has undergone the complete sequence of tests. Morris has always been concerned, from the beginning of his career as a sculptor in the early '60s, as much with the processes behind a work as with the finished product.

Minimal sculpture — within which frame of reference half his work seems to operate—only carries real conviction when it is exploited with fanatical consistency.

The overwhelming strength of Judd's Whitechapel show last year lay precisely in its single-minded unity, its tenacious devotion to one purist line of inquiry.

Morris's forays into the same territory, however, are far less affecting because of his refusal to be committed to a logical course.

Blandness

Where Judd digs deeper into his own particular fertilizations, and mines his discoveries according to a dogged, steady, unbreaking programme, Morris darts impulsively from concept to concept, as if frightened of being left behind with yesterday's solutions.

His recent affiliation with the so-called "Peripatetic Artists Guild," which announces his readiness to provide anything a client desires—from "explosions" to "magical swamps"—smacks all too suspiciously of outright reflections.

The "Child" looks like a clever rationalisation of his own chronic restlessness, which infects everything he attempts with a curiously detached form of blandness.

Perhaps his acute intelligence acts as a barrier, sealing him off from emotional profundity; or perhaps his temperament makes him shy away from Judd's slow-moving, utterly engaged certitude. Either way, the Tate exhibition marks a deterioration of standards, displaying all the spirit of Morris's investments without any of the fire which should blaze away behind them.

"The trouble with participation, it seems, is that apart from making us forget what art's all about, and inducing the very restlessness of mind which it's supposed to ease, **it makes people behave like wild beasts** …"

Michael Shepherd *Sunday Telegraph*, 9 May 1971.

in (Bird, 2000, p. 88)

***Bodyspacemotionthings* (1971) Robert Morris Retrospective at Tate Gallery, Press**



Robert Morris *Bodyspacemotionthings* reinstalled at Tate Modern as part of *The Long Weekend* (2009)

“Among the important questions for interactive behavior is whether traces of previous visitors should be erased or retained in future exhibitions of the work.”

Ippolito, Jon (2003) “Accommodating the Unpredictable: The Variable Media Questionnaire.” In: Alain Depocas, Jon Ippolito, and Caitlin Jones (eds.) Permanence Through Change: The Variable Media Approach. New York: Guggenheim Museum. Also available from URL: <http://www.variablemedia.net/e/preserving/html/var_pub_index.html>. 47-54.

CRUMB Seminars:Presentations

Documenting New Media Art: Breakout Groups

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Documenting New Media Art: Breakout Groups
05.03.2008

> transcript > images




breakout group1


breakout group2


breakout group2


breakout group2


breakout group2


breakout group3







Keywords:

installation
design
time
interaction
distribution
audience
money
commissioning
press
interpretation
education
festivals
technical
race

People:

Sarah Cook
Beryl Graham
Michelle Kasprzak
Dominic Smith
Shaina Anand
Rachel Baker
Simon Bradshaw
Gary Malkin
Iain Pate
Aruna Devi Bhaugeerutty
Matthew Hearn
Ilana Mitchell
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Sophia Yadong Hao
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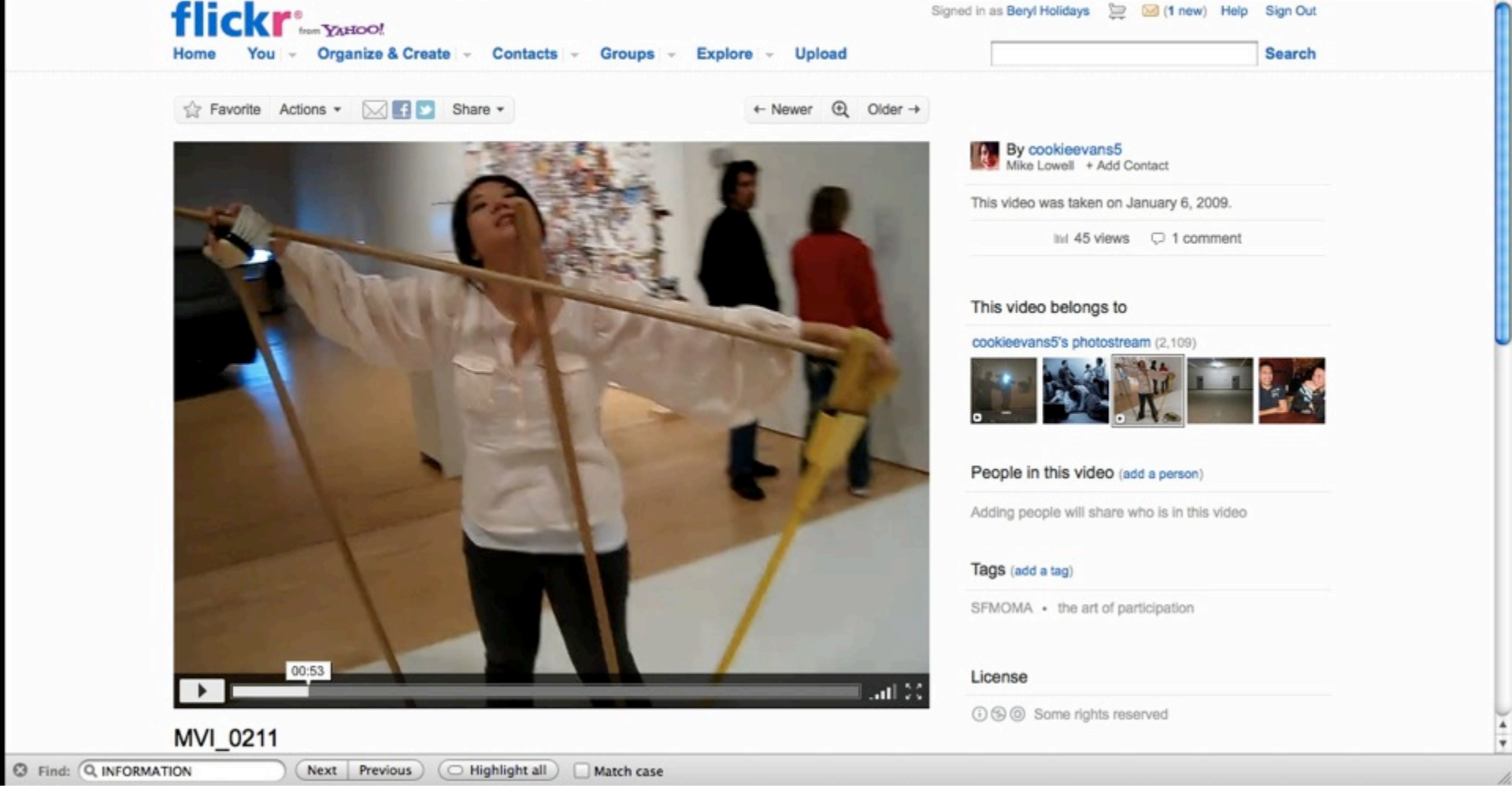
Documentation of Caitlin Jones *Documenting New Media Art* event



"To paraphrase a truism on art coined by the late German comedian Karl Valentin, **participation is beautiful, but it's a lot of work.**"

Frieling, Rudolf (2008) "Introduction." In: Frieling, Rudolf (ed.) *The Art of Participation*. San Francisco: SFMOMA/Thames and Hudson. 12-17.

The Art of Participation **(2010) Staged installation shot – *One Minute Sculptures* by Erwin Wurm**

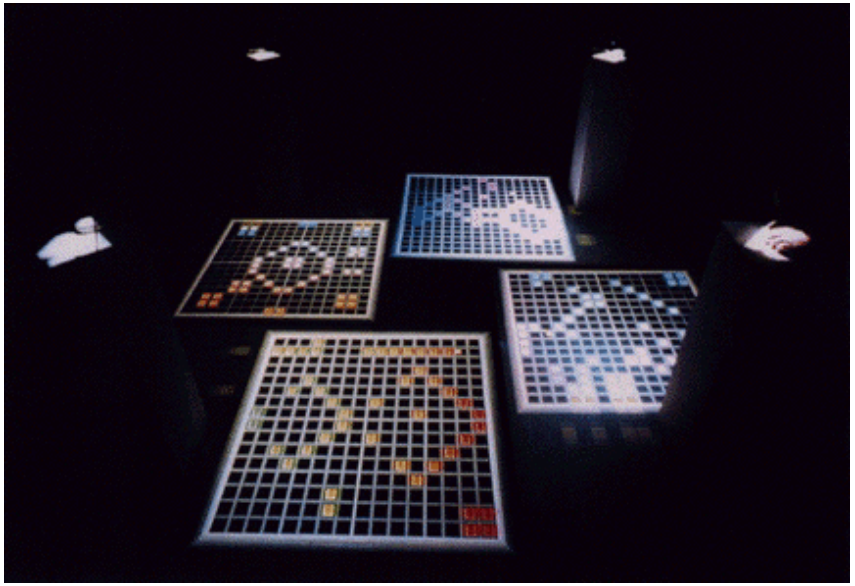


"... what was wonderful to see was that we were learning through what people were posting online. We would see all kinds of documents come up either on Flickr or on YouTube and then say, 'Wait a minute, what actually happened in the galleries?"

Graham, Beryl (2009) " Interview with Rudolf Frieling", *CRUMB.*

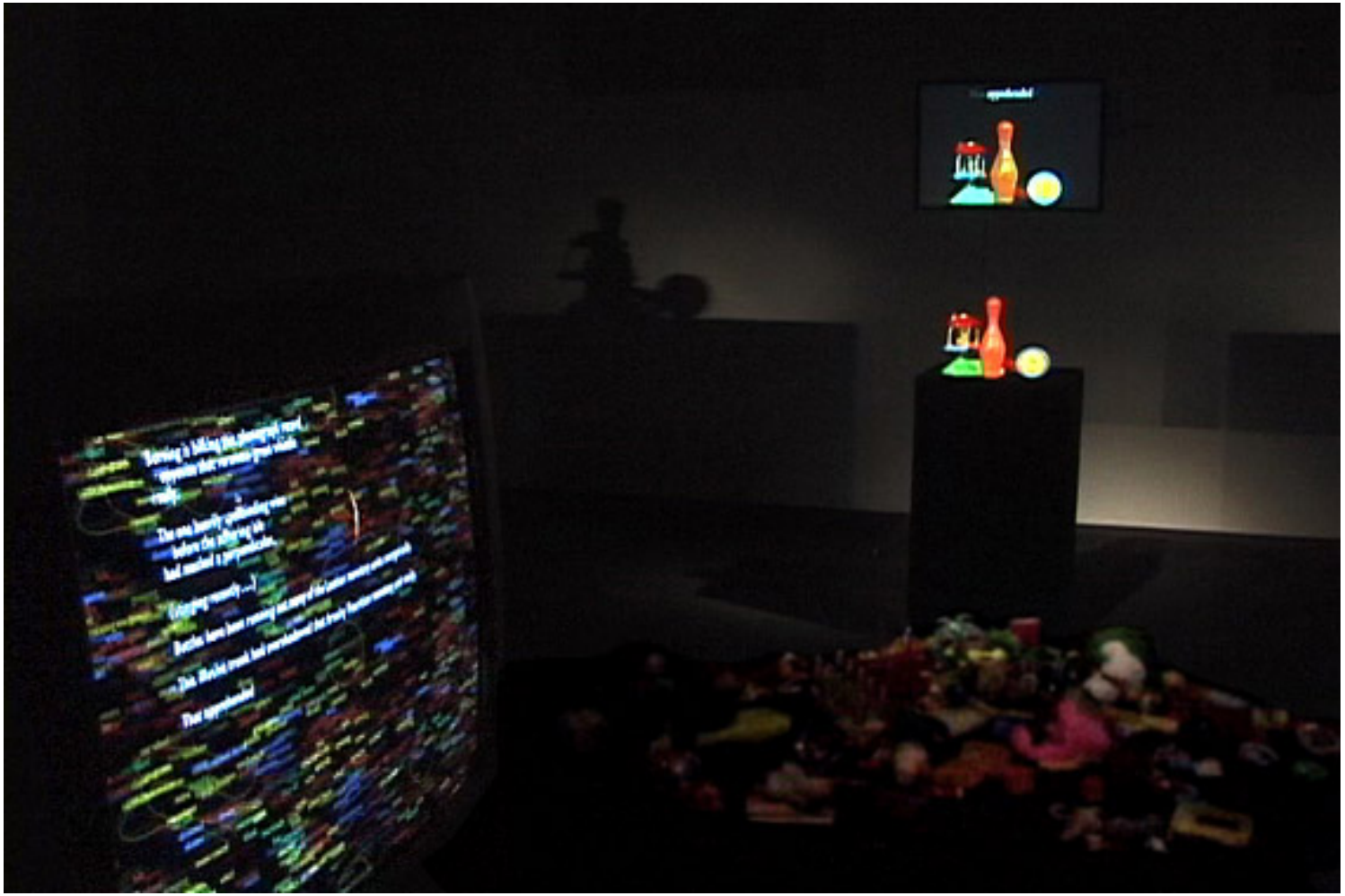


Audio Zone, Susan Collins (video grab from installation shot)

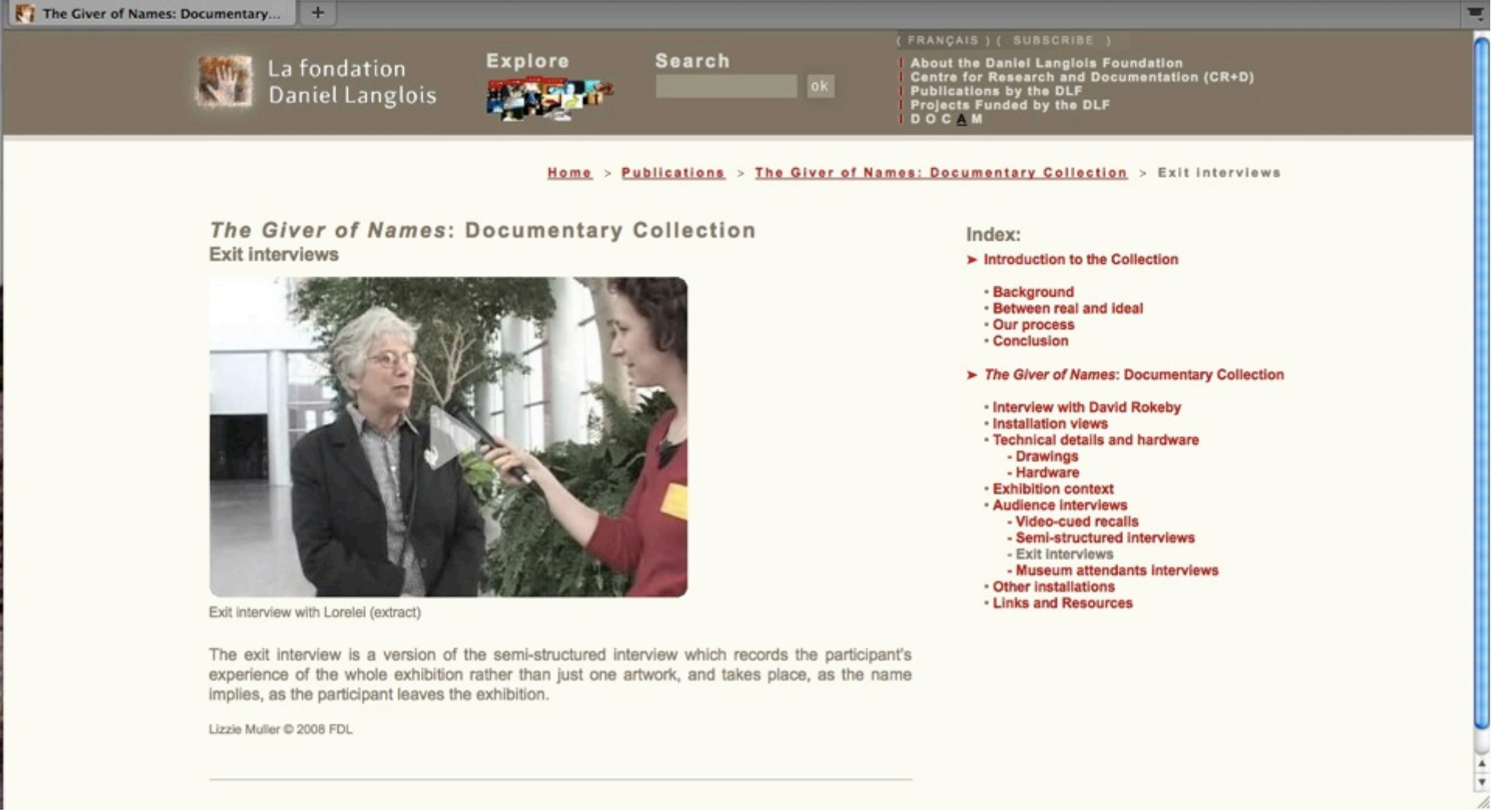


Resonance of 4, Toshio Iwai (installation shot)

Graham, Beryl (1997) *A study of audience relationships with interactive computer-based visual artworks in gallery settings, through observation, art practice, and curation*. Ph.D. thesis, University of Sunderland. Also available from URL: <http://www.sunderland.ac.uk/~as0bgr/cv/sub/phd.htm>.



Jones, Caitlin and Lizzie Muller (2008) “The Giver of Names: Documentary Collection.” Daniel Langlois Foundation, Centre for Research and Documentation . <http://www.fondation-langlois.org/html/e/page.php?Repere=200812&NumPage=2121>.



Jones, Caitlin and Lizzie Muller (2008) “The Giver of Names: Documentary Collection.” Daniel Langlois Foundation, Centre for Research and Documentation . <http://www.fondation-langlois.org/html/e/page.php?Repere=200812&NumPage=2121>.









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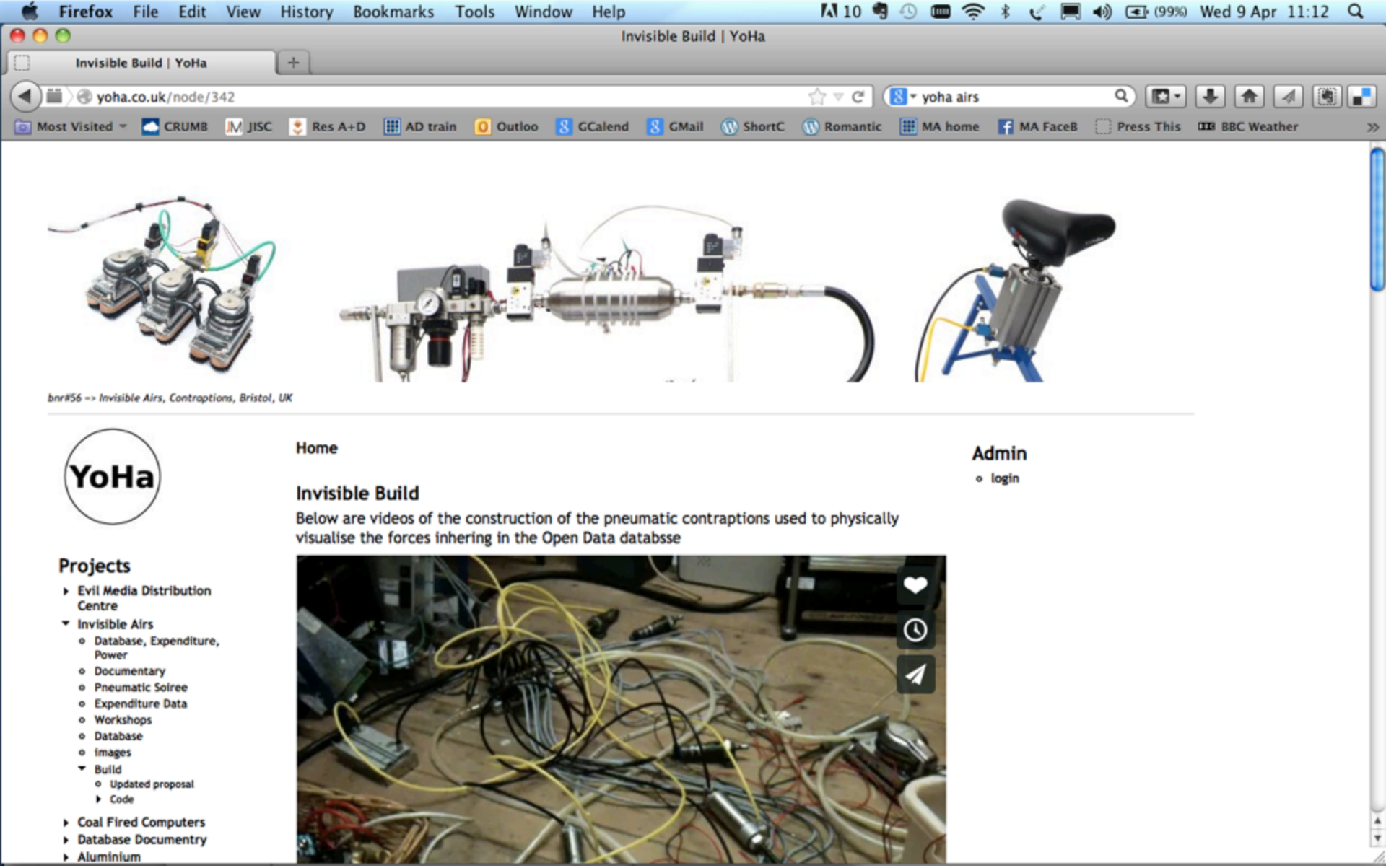
EXPENDITURE £1399.00 AIR PRESSURE 13 psi PSI

YoHa with Stephen Fortune, *Invisible Airs (*2011)

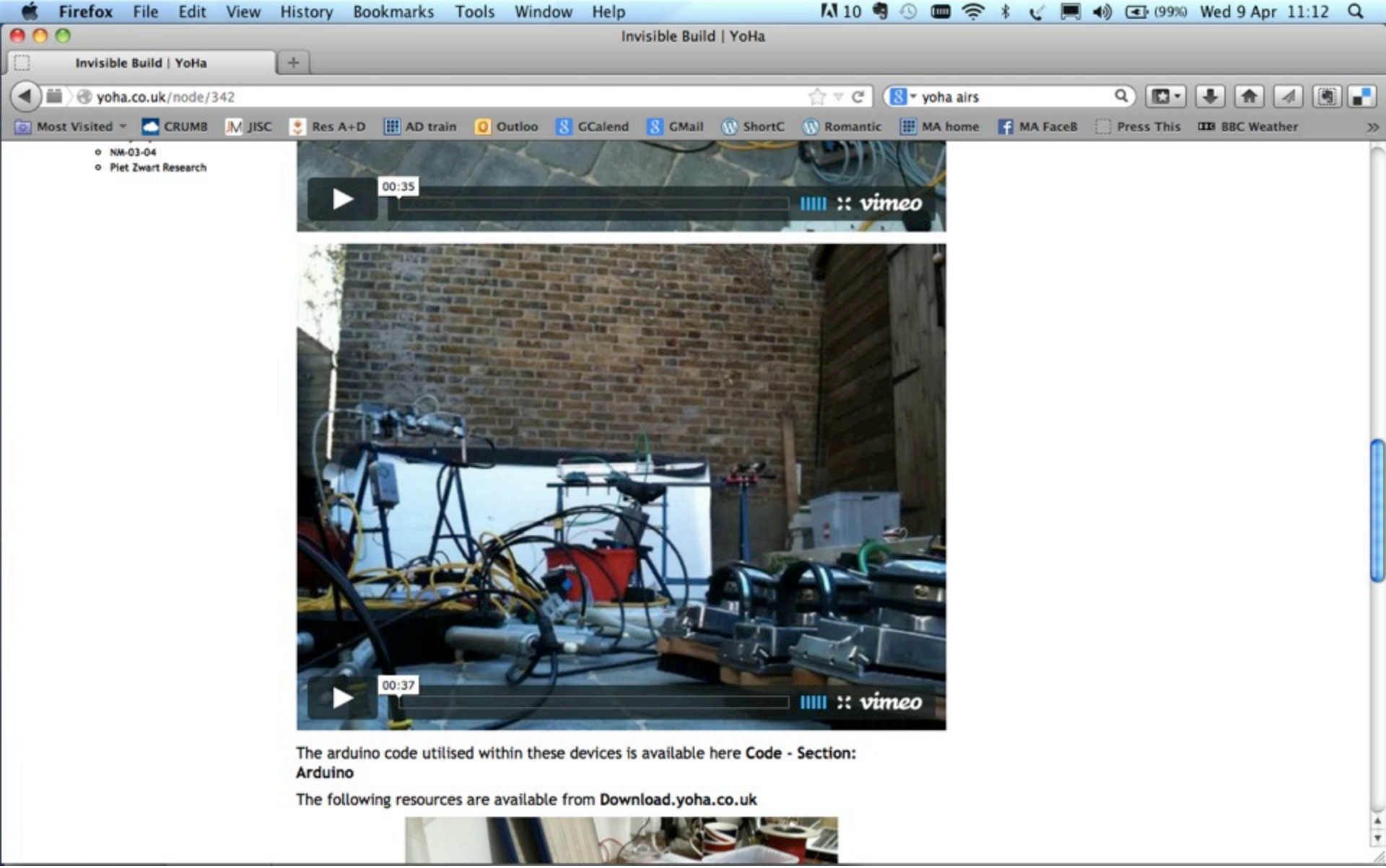




YoHa with Stephen Fortune, *Invisible Airs (*2011)



YoHa with Stephen Fortune, *Invisible Airs* (2011)



YoHa with Stephen Fortune, *Invisible Airs* (2011)



Database entries used:

Raw_data.zip 05-Jan-2012 13:39 865K

From the Database Pneumatic Soiree

IA_slide.zip 02-Jun-2011 10:30 45M
IA_text_card_for_H2-s.doc 05-Jun-2011 12:44 67K
SF-Text.doc 05-Jun-2011 12:45 53K
SF.zip 02-Jun-2011 10:20 5.2M
final_harwood.doc 05-Jun-2011 12:25 43K

Invisible_airs_flier.pdf 10-Dec-2011 20:45 679K

Code

code_ia_final.zip 02-Jun-2011 12:44 8.4M
invisible_airs_code_install.txt 03-Jun-2011 11:42 415

Videos:

database.avi 08-Dec-2011 09:51 36M
invis_wksp.avi 01-Jun-2011 20:30 105M
invisible_civic.mpg 08-Dec-2011 17:25 788M

YoHa with Stephen Fortune, *Invisible Airs* (2011)

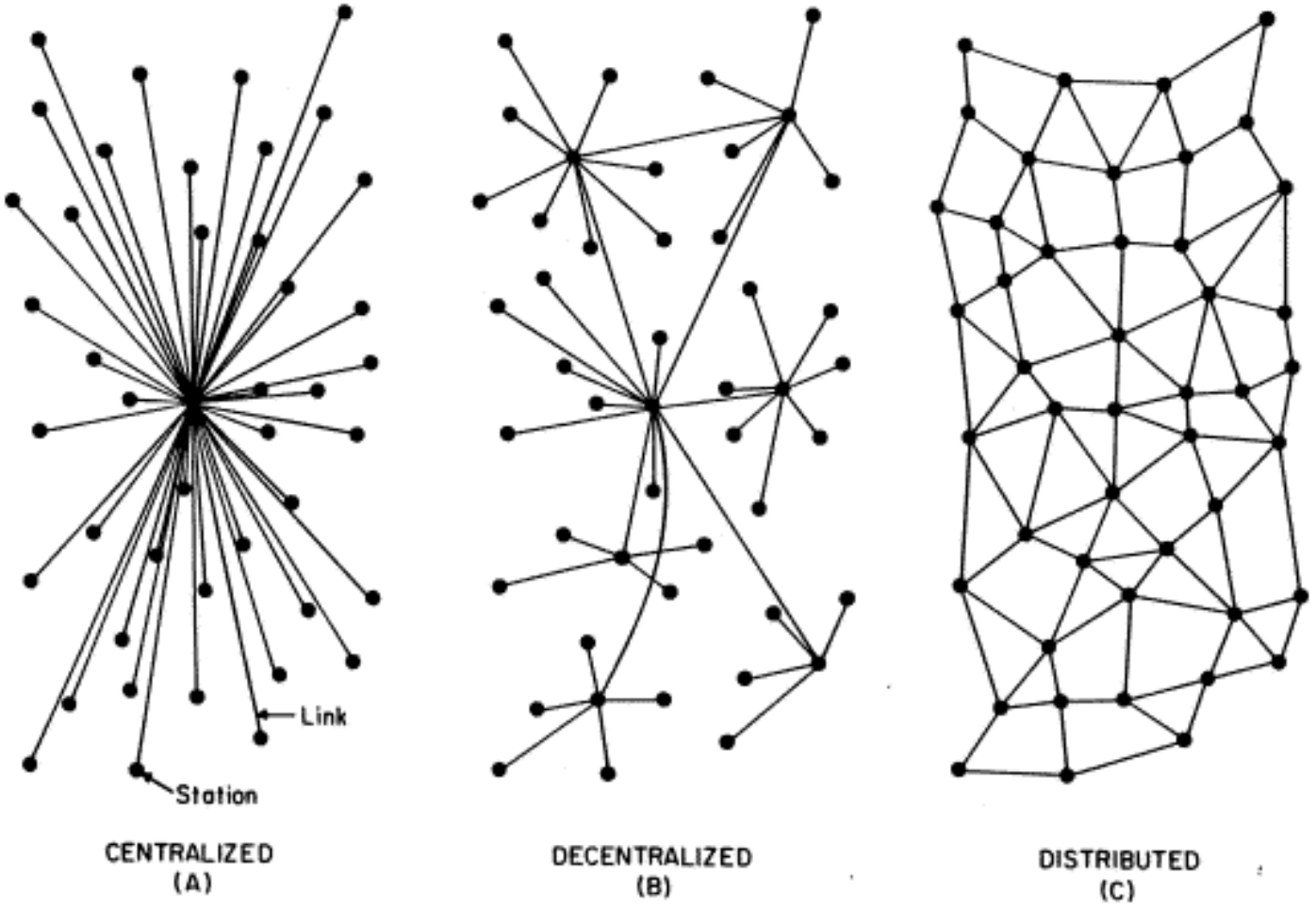


FIG. 1 — Centralized, Decentralized and Distributed Networks

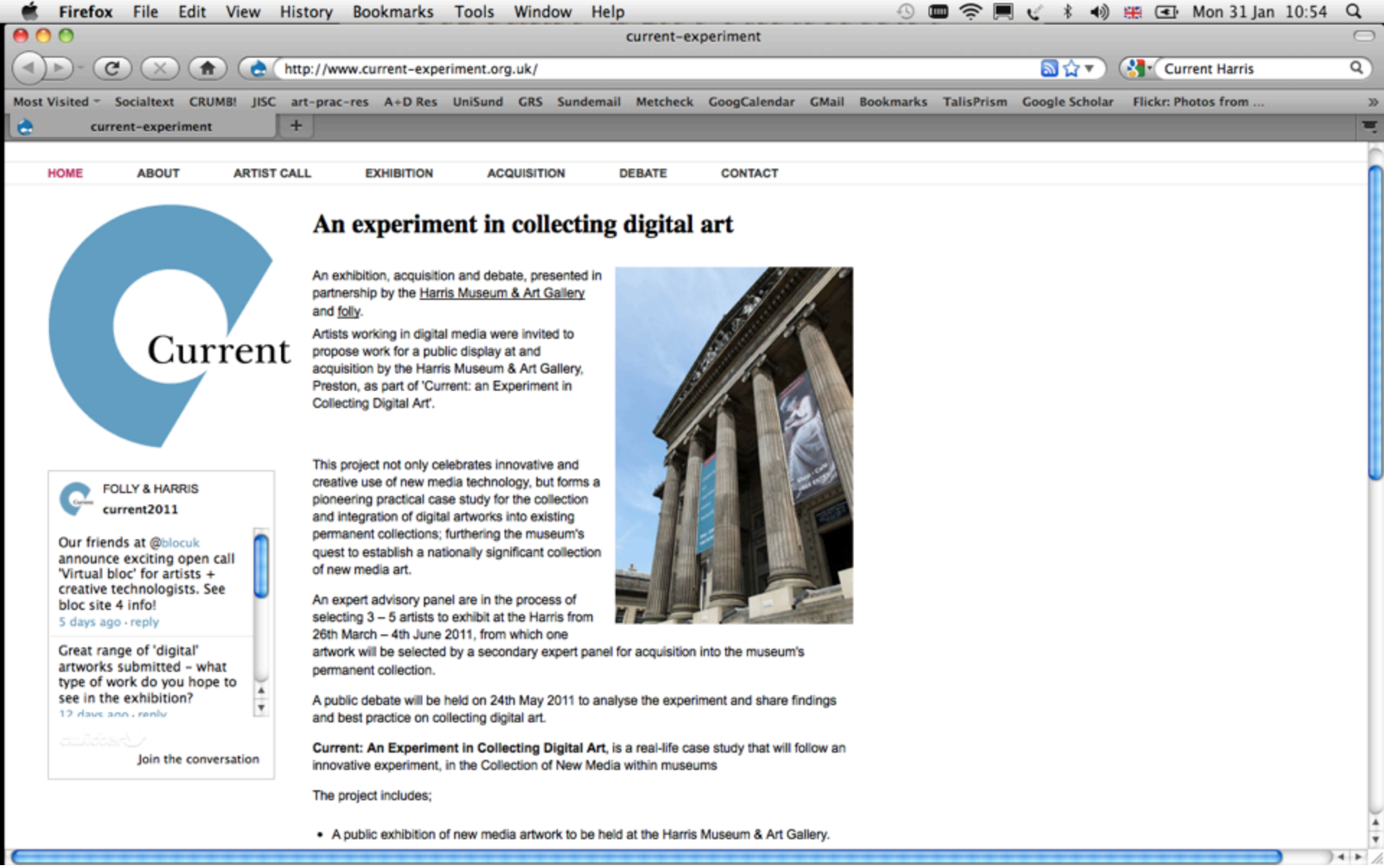
Network Diagrams (Paul Baran, 1964). See Graham in Dezeuze (ed.) (2010).



Graham, Beryl (2015) "Open and closed systems: new media art in museums and galleries." In: Michelle Henning (ed.) *Museum Media.* International Handbook of Museum Studies Series Volume 3. Hoboken and Oxford: Wiley-Blackwell. 449-472.

“What sorts of viewers, or “subjects,” do different types of installation designs create? What kinds of museums are constituted by particular installation practices?” (xxiii)

Staniszewski, Mary Anne (1998) *The Power of Display: A History Of Exhibition Installations At The Museum of Modern Art.* Cambridge: MIT.



Current **commissioning for exhibition and collection project, Harris Museum, Preston.**



YoHa, *Current*, Harris Museum, Preston.



Thomson and Craighead, *Current*, Harris Museum, Preston.



Thomson and Craighead—*The distance travelled through our solar system this year and all the barrels of oil remaining*. 2011.



Decode exhibition at V&A

Shannon, Louise (2014) “Historic collection, contemporary audience: Victoria and Albert Museum.” In: Graham, Beryl (ed.) *New Collecting: Exhibiting and Audiences after New Media Art.* Ashgate.



Rafael Lozano Hemmer's work in *Tate collection*

Laurenson, Pip (2014) "Old media, new media? Significant difference and the conservation of software based art." In: Graham, Beryl (ed.) *New Collecting: Exhibiting and Audiences after New Media Art.* Ashgate.



Cory Arcangel's work in *Seeing Double* exhibition

Caitlin, Jones (2014) "Objects, Intent, and Authenticity: Producing, Selling, and Conserving Media Art." In: Graham, Beryl (ed.) *New Collecting: Exhibiting and Audiences after New Media Art.*



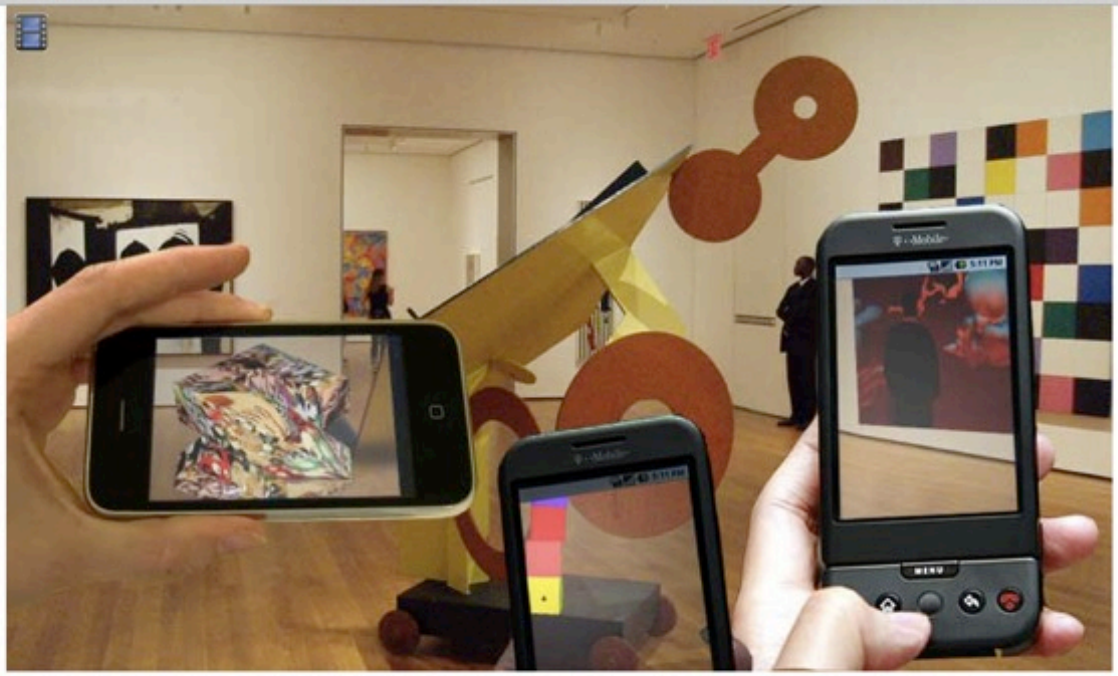
Hans Haacke's work in *The Art of Participation* exhibition (2010)
Frieling, Rudolf (2014) "The Museum as Producer: Processing art and performing a collection." In: Graham, Beryl (ed.) *New Collecting: Exhibiting and Audiences after New Media Art.* Ashgate.

"… my lack of success with the tools of art scholarship is in part responsible for this present book. Had the tools served their purpose, I might not have sought out others less respected" (p.48).

Shanken quoting curator Jack Burnham concerning the book *Beyond Modern Sculpture* from 1968

Shanken, Edward A. (2007) "Historicizing Art and Technology: Forging a Method and Firing a Cannon." In: Oliver Grau (ed.) ***MediaArtHistories.*** Cambridge: MIT Press. 43-70. .

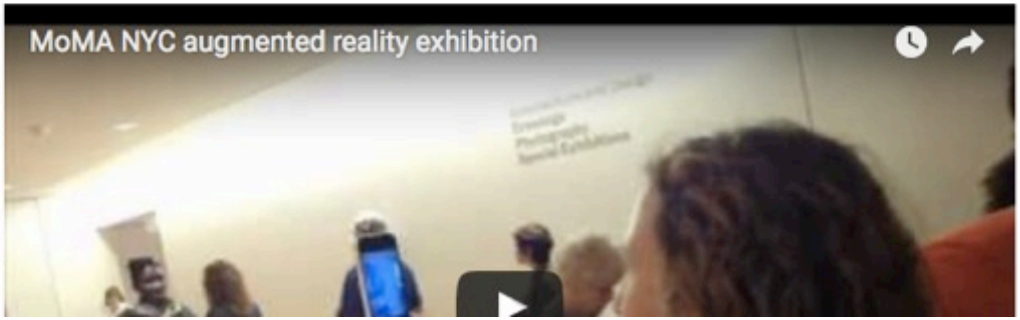




Augmented Reality (AR) is the phenomenon adding virtual elements into our physical reality. These addition are viewable by pointing your contemporary smartphone to the world around you. The phone knows where you are (because of GPS) and with this data it connects to the internet to get the relevant images, visuals, 3D shapes and it puts them into your view.

'AR' technology allows anyone to (re-)shape anything, anywhere!

An example: the MoMA building NY will host a 'virtual' augmented reality show on the 9th of October 2010 But, they don't know about it yet. The infiltration is part of the Conflux Psychogeography festival.



Sander Veenhof and Mark Skwarek – WeARinMoMA 2010



Professional Development Course *Curating Art After New Media*, 2015.
At South Bank Centre







Professional Development Course *Curating Art After New Media*.
In V&A print room, and MachinesRoom



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